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*This is*

**CFAC**

*Calgary*





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## FOREWORD

CFAC, Calgary, 960 on your dial, has been operating now for some 27 years. The first radio show to be heard over a Calgary radio station was May 2nd, 1922. An enthusiastic but somewhat skeptical audience packed the Calgary Board of Trade rooms and listened to Calgary's first radio concert broadcast. It was the opening night of the Herald's radio station, the first commercial radio broadcasting station in Alberta, then known as CQCA. A week later the call letters were changed to CHCQ, and in August of 1922 the call letters became CFAC.

Radio broadcasting was very much in the pioneer stages in those days, and CFAC's development was slow. However, in 1934, Messrs. Taylor, Pearson and Carson entered into an agreement with the Herald to operate CFAC, and from that day to the present the station has forged steadily ahead. In 1934 the station was powered at 100 watts. Some years later, power was increased to 1,000 watts, and finally, coincidental with CFAC's twenty-fifth anniversary, power was again stepped up to 5,000 watts, the maximum permitted on our frequency by international agreement. Studio facilities were gradually improved over the years also, and the present modern plant was installed in 1941. CFAC is one of a group of mutually-operated radio stations, in all of which our principals, Messrs. Taylor, Pearson and Carson, are interested in varying degrees. But CFAC is also one of the first of the Taylor, Pearson and Carson group, the others being CJOC, Lethbridge, and CJCA, Edmonton. As the T. P. & C. organization grew, personnel had to be moved to meet the new needs. Thus Mr. F. H. (Tony) Elphicks, manager of CFAC in 1934, later went to CJCA, Edmonton, thence to CKRC, Winnipeg, and finally to CKWX, Vancouver, where he is today. Mr. Elphicks was succeeded by Mr. F. G. Herbert as manager of CFAC, who is today manager of All-Canada Radio Facilities in Toronto. Mr. Herbert was followed at CFAC by Mr. G. S. Henry, who in turn was succeeded by Mr. V. F. Nielsen. In 1942 the present manager, Mr. A. M. Calma, came to the station.

The other stations in this mutually-operated group include CKOC, Hamilton; CKRC, Winnipeg; CKCK and CKRM, Regina; CJAT, Trail; CKWX, Vancouver; CJVI, Victoria, as well as the Alberta stations already mentioned.

# SALES DEPARTMENT

A word first about the general set-up of our Sales Department.

At the end of each year the station manager estimates the cost of running the station for the following year. He then sets up a revenue budget, which is broken down into twelve separate monthly budgets, which are handed to the Sales Department. It is the Sales Department's job to make that budget and, if possible, to exceed it. Attaining the budget becomes the end that the department revolves around, and provides an objective to shoot at throughout the year.

Many and varied methods of selling are used, and we always have to keep in mind that CFAC every day talks to people of all kinds, representing every conceivable type of market, ranging from pre-school children to farmers and from housewives to business men.

By the same token we are selling, or trying to sell, to firms whose markets for their products and services are as varied and numerous as those of the different radio programs.

Obviously the salesman's job is to make an intelligent analysis of the market requirements of the advertiser, and to select as closely as conditions allow, the proper type and time of program, or announcements.

Ideally, and in the station's best interest, the department will sell programs already scheduled, or ready to be scheduled. This involves finding an advertiser whose markets are the same as those markets established by the program in question. This often can't be done quickly, and in looking for the advertiser to fit the program, we find ourselves in a position of having to build or buy a program to fit the advertiser.

It is because of these conditions that the best success results when the station personnel has a knowledge of sales problems and salesmen a knowledge of production problems.

Basically the salesman's work is of an external nature; that is, telling the story of CFAC to business men. On every sale, however, he has dealings with virtually every department in the station.

Here, step by step, is the usual procedure followed by the salesman:

The prospect is selected from a prospect list maintained in the Sales Office. This contact is made and one or more discussions are held. During these talks the salesman finds out everything he can about the prospect and his problems, including such items as who buys his products—men, women, children, farmers or housewives? Where do they live—city, country or both? Which are his best selling items? Which items not selling is he anxious to sell? Has he used radio before? With what results? Why, in his opinion, did his last radio effort succeed, or if it failed, why?

These and other questions are put to the prospect. Sometimes the information is hard to get but it is indispensable to know in advance who buys the product and why, if the campaign is going to succeed.

Once he has the information the salesman meets with the Production Department and the Sales Manager and together they work out the best answer to the problem. As mentioned, sometimes an existing show or idea will do the job. At other times new ideas and new shows are necessary.

With the show decided, the planning of the audition follows, and here the Writing Department enters the picture.

Regardless of the merits of the show decided on for auditioning, the prospective decision to buy or not to buy will often hinge on the commercial announcement. It is for this reason that the salesman must place in the writer's hands all the data that he has regarding the account.

If the salesman feels that there is a good chance of selling the show, the Promotion Department prepares a brief, showing what promotions will be done. This can be of material help in making the sale.

Assuming that everything works and the sale is made, the Writing Department contacts the advertiser, usually with the salesman, and supplements the information about the account that is already known. From this point on, much of the personal contact will be done by the writer, keeping in touch with changing conditions and getting from or giving to the advertiser, new ideas on merchandising his product, and in general trying to maintain his interest.

Although we refer to the above transaction as a sale, the salesman's job has just really started when he gets the signature on the dotted line. Often the account has only bought what is, in his opinion, a trial effort. The salesman has sold a given program at a given time with a given audience, but there has been no actual proof that these things will actually sell his product. That proof is still to come. And the salesman, together with the help of the writer, has to find out week by week that the product is being sold, and he should see to it that radio gets its full share of credit for these sales.

It is only after many months of demonstration that we can actually say to ourselves that the account is really sold. Even then, despite the proof of value received, the advertiser can quickly become unsold, if at any time we let down in our service contact.

In addition to the above general procedure, here is some of the detailed work connected with sales:

Always, before making initial contacts, the credit standing of the account must be checked. This is done through the Accounting Department, which not only makes the first report but provides Sales with a monthly report of overdue accounts. Our system of collections is to have the salesman who originally sold the account make the first approach. This calls

for some fact because very often the account has simply overlooked the matter. When, as does occasionally happen, the salesman fails to get action, the whole matter is turned over to the Accounting Department for whatever action, legal or otherwise, is necessary.

Sales come under two general headings, local and national, the latter including networks. Although responsible for all sales, the Sales Department here concentrates on local sales, which constitute well over fifty percent of our total revenue. National and network sales are handled by the manager, being almost entirely a matter of correspondence with our Sales Offices which are maintained in Vancouver, Calgary, Winnipeg, Montreal and Toronto, and in the United States there are offices in New York, Chicago and San Francisco.

There are two separate rate structures covering local and national sales. These are based on fifty dollars per hour for local, and ninety dollars per hour for national. The idea behind this rate differential is that the local advertiser cannot expect to do business with the entire market served by CFAC.

The Sales Department has daily dealings with the Traffic Department. Under congested and constantly changing schedule conditions, we have to depend upon traffic for open times and those which are coming available. At the same time, the department is in daily touch with the Production Department for advice on which particular program or type of program is likely to establish and maintain the all-important rating structure.

This in essence is the Sales Department's function of CFAC.

# PRODUCTION DEPARTMENT

In the schematic view of "This is CFAC", one big red dot is labelled "Production". From this big red dot, several tentacles emerge, variously labelled "Continuity", "Announcing", "Recording", "Assistants" and "Library". Each of these is a department in itself, all integrated to work in a unit. The Production Department is responsible for this integration in the air presentation. The Production Department is responsible for every bar of music, every corny joke, every spoken word that sails out into the ether through the technical facilities provided by the engineers.

One summation of the radio business quotes that radio's job is first to assemble an audience, and then pass messages to that audience. The programs are the attractions that assemble the audience. The messages that are passed come from sponsors, who pay for the privilege of "talking" to their customers or potential customers. The Production Department must assemble that audience. And after the audience is there, the messages must be passed. That, too, comes under the heading of production.

In addition to assembling the audience and passing the messages, there is a certain amount of detail and administrative work within the department. For instance, continuity must work with the announcers, the engineers must set up the equipment and maintain it, and so on. Lines have to be ordered, recording has to be done, reports have to be made, and memos have to be written. So what the production office really boils down to is a *laissez* unit.

Because we work with a view to successful business operation, the Production and Sales Departments must work together. The salesman must sell the audience that production provides. Conversely, the Production Department must provide the audience to sell.

Programming to attract the audience—and not just an audience but the majority audience—is a big part of the production job. It stands to reason that the larger the audience that can be assembled, the more people will receive the messages which we deliver. The more messages we deliver, the happier is the sponsor. If a sponsor has a choice of three radio stations, and can count on reaching more people through one of them than he can through the other two combined, then—other factors being equal—he is showing plain horse sense in choosing the station with the largest audience. CFAC, according to the best available figures, provides that audience 99.9 percent of the time.

Now, let's get down to some of the factors that attract that "largest" audience.

First of all, you must have perfect technical facilities. Here in CFAC we have them. This means that the listener's radio will pick up our signal—pick it up well, clearly and free from distortion.



Secondly, you must have artists that entertain and inform. CFAC has three library services to draw on, providing some of the finest entertainers in the business. CFAC has live talent that can and does attract listeners. CFAC has some of the top network programs originating in the United States and Canada, through our affiliation with the Canadian Broadcasting Corporation's Trans-Canada network. CFAC has access to hundreds of transcribed programs from the huge All-Canada Library and from outside agencies.

Despite the fact that CFAC's News Department is a separate department standing on its own merits and responsible directly to the management, Production is always interested in it because of the audience it attracts with its complete and up-to-the-minute news coverage.

In third place, the presentation of all these audience-attracters must be smooth and convincing. That is where the continuity and announcing departments come in. CFAC has the reputation of possessing the finest air staff in Calgary and can hold its own with any station in Western Canada, at least.

The Continuity Department, where the messages are prepared, must provide readable, convincing copy that will sell without offending good taste. Results are looked for by the sponsors, and results in a large measure depend on the selling ability of the copy and the manner in which it is presented to the assembled audience.

And finally, to attract that audience—which, after all, is the job of the Production Department—and to hold it, we use a system in planning the day's run. The behind-the-scenes activities of traffic are involved in this one, and a close liaison is necessary between the planning and the actual placing of programs.

The system that we're using isn't something that's exclusive to CFAC. It has been used, and used successfully, by the big networks and by successful radio stations both in Canada and the United States. It consists of sequence, or mood, or block programming. That means that listeners to a show will hold for the following show of a similar nature. Survey results, although they may not be 100% perfect, do provide our main checking system, and they show that block programming definitely affects audience. That's why the soap operas run in hour-long blocks or more. As a matter of fact, on one major United States network, they run for three hours without a break. And it pays off in audience. The figures prove it.

Consequently, on CFAC's schedule, you'll find programs that follow the same lead grouped together. In addition, you'll find a lateral type of blocking; that is, we have tried to make the hour and a half from 1:00 until 2:30 each afternoon especially attractive to the housewife audience. In other words, on CFAC between these hours each day of the week, the housewife knows what programs to expect. Similarly, we try to block our mystery programs not only side by side from 9:00 till 10:00 each evening, but also across the board, so that, on CFAC between 9:00 and 10:00, the listener

knows that there will be mystery. Since, for some peculiarity of psychology, many people like blood-and-guts, we have listeners, and lots of them, in that block.

Any radio station has a definite responsibility to its listeners. The programming policy of the station should include as much public service broadcasting as necessary to strike a balance between too much and none at all. Sport, classical music, popular music, drama, news and so on, all have their definite place in the schedule, and as far as is possible we try to include something for each and every listener. You can't please all of the people at the same time, but the idea is to please as many of them as possible. That is why you'll find cowboys on the air; people, many people, like them and listen to them. Actually what a radio station has for sale is time. The programs are "gimmicks" to get people listening. When the people are listening, messages can be passed in the time that has been sold to the sponsor.

Sustaining programs, too, have their place. Just because a period is not sold, that doesn't mean a blank space in the schedule. People still listen, and there must be something there for them to hear. We still want an audience, therefore the sustaining programs must come up to the commercial programs in quality and presentation.

Another of Production's responsibilities is the preparation and presentation of audition programs for sponsor's approval. This means, first, liaison with the Sales Department to learn all that can be learned about the prospective sponsor, and the problems which he hopes radio will solve in his business. It means liaison with the Continuity Department to prepare suitable audition commercial copy. It means, perhaps, liaison with the library or with a transcription-handling organization such as All-Canada Radio Facilities. It means rehearsal and possibly the recording of an audition. It means assigning announcers, operators and writers to the show. And it means a smooth presentation when the Sales Department wants it.

Production must be able to come up with ideas and audiences tailor-made for the market which the sponsor wants to enter. Quite often a new program or program idea is called for, other times an existing program may be desired.

Production must keep on top of the latest available ideas and trends. This calls for a continuing study of programming techniques and "how-it's-done-in-Denver" reports. American network schedules and the results obtained from certain factors across the line in many cases indicate which way to move. Trade publications and brochures, books and articles, personal contacts and discussion—these are the indicators. Production's job is to pick out the useful from the unsuitable, and to apply the lessons learned to the local situation.

Another responsibility of the Production Department is the training of new personnel to take over the various jobs in the department. Staff changes mean new faces, and these newcomers have to be fitted into the department. Expansion means new faces, too, and the newcomers again must learn their

jobs and their responsibilities. Each staff member should be able to fill in wherever needed if necessary, not so much as emergency help, but to know the problems of the other people in the department.

So, all in all, production is a *Hassan* job. It's a detail job. It's a co-ordinating job. It's a diplomatic job. And it's an important job. Sometimes somebody has to say "No!" That, too, seems to fall into the Production Department's sphere. The one thing that can make or ruin the Production Department is the dissemination of all available information to the people concerned, so that no one has to fly blind or guess at what should be done next. A competent and experienced staff such as we have at CFAC is a big help. Any department is only as strong as the department personnel, and a successful department must have all members pulling together to do the job. If the production is good, the air presentation is good. If the air presentation is good, the audience is good. If the audience is good, the sponsors are good. And if the sponsors are good (and plentiful), business is good. If business is good, that's good.

## NEWS DEPARTMENT

There are many and varied explanations concerning the origin of the word "news". The most widely accepted version is that news is compounded from the first letters of the four directions: north, east, west and south. This would seem to be the most reasonable explanation, since news is literally drawn from the four corners of the earth. When the world was first created, millions of years ago living creatures were endowed with a feeling which they did not understand but which they obeyed. The feeling was stronger than instinctive fear, it was curiosity. "What were the other tribes doing?" "What were those big animals with long tanks?" And what was all this about rubbing sticks together to make fire? Gradually the primitive people developed means of transmitting information back and forth: the runners, the smoke signals, the crutts, and later the telegraph and teletype. All these evolved from one thing, naturally a desire to know what the other fellow is doing. From this you can well understand that, despite various claims lodged by those in other fields of endeavor, the purveyors of news enjoy undisputed possession of what is undoubtedly the oldest profession.

The youngest member of this profession is radio news. Radio news-gathering and newscasting are still in the infant stages. Much remains by way of experimentation to be accomplished. It is a sad but true fact that only a handful of private Canadian stations are anything more than a small fraction of the over a \$1 budget in the acquisition, compilation and distribution of news. We point with pride to CFAC as one of the handful of stations which recognize news as a twofold blessing: a revenue producer and a public service.

CFAC's News Department started life as such early in 1942. At that time there was one press news teletype sandwiched by ingenious means into the publicity office. At that time the procedure was to rip approximately fifteen minutes worth of news from the machine at approximately fifteen minutes before news time. Then as now there was a "News of the Hour" series in operation. But if things were dull it was not unusual to hit the air with such startling information as: "Twenty seconds before ten: The United Fruit Growers bring you the news of the hour. There have been no late developments of any importance. More news of the hour at 11 o'clock." Since there was a war raging at the time, such an attitude was soon discouraged. The war inevitably was to be very responsible, more than any other single factor, for the development of radio news. People wanted the information, they wanted it as accurate as possible, but above all they wanted it fast. Stimulated by the unsettled and oftentimes chaotic conditions and situations created by the war, CFAC's News Department grew from humble beginnings to greater stature. The News Department was moved from the Publicity Office and was transferred up to the eleventh floor. Another teletype was added, thus giving us both Press News, a subsidiary of Canadian Press, and British United Press, an offshoot of United Press.

These two machines, which rattle and bang all day long and most of the night are the sources of our national and international news. They are connected by devious and highly complicated routes and channels with news sources in all parts of the world. The two machines are constantly serviced by experts. There is little to worry about, as far as the teletypes are concerned other than to make sure that they are constantly supplied with both ribbon and paper. With the two machines working after the national and international coverage, we turn our attention to the other half of the compilation picture, regional and local coverage. We have long since proven the theory, the closer to home the more important.

Regional news may be defined as any events occurring within the provincial borders on the east, west and south and as far north as Peace River. The teletypes carry some regional items but not enough to constitute a satisfactory source. We have had, therefore, to take additional steps to collect this highly important news. The first step was the establishment of correspondents. Last year we made contacts in key regional areas within a 100 mile radius of Calgary. As a result of these contacts CFAC now has a sum total of 14 correspondents who file news items to CFAC on an exclusive basis. Stories used are paid for at a flat rate of two dollars per story. The fee is high but it was pegged at that level for a brief purpose. First of all, since CFAC only pays for stories that are actually used, the high fee gives us the right to pick and choose our stories carefully and reject those that are not up to par. Secondly, the adequate remuneration keeps the correspondents on their toes. Since the majority of our correspondents are members of the Canadian Weekly Newspapers Association, they are trained in news gathering and have proven to be satisfactory in most respects.

Though covered by our own correspondents for about 100 miles in each direction, we were still, recently, devoid of representation in areas around Edmonton to the north and Lethbridge to the south. This problem was solved by means of a reciprocal agreement concluded between CJCW in Lethbridge, CFAC and CJCW Edmonton. Briefly, the arrangement is this. Each station acts as correspondent for the remaining two. If an important event takes place in Calgary, two wires are dispatched, one to Edmonton and the other to Lethbridge. Similarly, if one of the correspondents employed by CJCW shows life in a story to Edmonton that would be of interest in Calgary and Lethbridge, two wires are sent to CFAC and CJCW. Thus, by utilizing the facilities and correspondents of the other two stations, each station has at its disposal the services of approximately 50 correspondents, guaranteeing complete coverage of regional events.

The problem of local news coverage, one of the most vital aspects of the news picture, is of sufficient importance to be dealt with as a separate entity, remote from other phases of news gathering. For local items, we rely on four main agencies- the city police department, the city fire department, Stairs Ambulance and The Calgary Herald. Some time ago, a deal was worked out between CFAC and The Herald, which has since worked to our advantage. Whenever a news story is written up by Herald reporters,

a duplicate copy is filed on a special apche. At specified times each day, a member of the News Department goes over to the Herald Building, picks up the duplicate copy and rewrites certain items for use on CFAC's news casts. This plan has proven to be especially valuable on the morning run, and a great deal of credit is due to both the management and reporters of the Herald for the wholehearted manner in which they have co-operated with us in this endeavour.

Fortunately for us, there is only one ambulance service in the city of Calgary, and that is Starr's. Constant checks are made with this service since we have found that little of an accidental nature can occur without Starr's Ambulance being on the scene. We regard Starr's Ambulance as a major news source. The city police and the fire department are usually helpful but sometimes are a little reticent with their information. To overcome this obstacle we drafted the Technical Department. Within recent months they have connected for the News Department several pieces of apparatus which enable us to keep a constant check not only on the police and fire department but on that notoriously silent agency, the R.C.M.P. One frequency modulated receiver reports the two-way conversation of police headquarters and the premier cars, while another receiver keeps tabs on the R.C.M.P. cars. A third receiver is tuned to R.C.M.P. headquarters.

These receivers can make an awful noise when they are all wide open at the same time, however, we do find them a great help in keeping a constant check on what is happening. Incidentally, no information obtained from either police or R.C.M.P. receiver is ever used without first checking with the authorities concerned.

That about takes care of urgent points connected with news acquisition. Next comes the compilation. To separate the wheat from the chaff is, in itself, no mean task. We find that to compile a 15 minute newscast three main hours are required: two one hour per five minutes of newscast time. Since the average newscaster reads at 150 lines a 15 minute newscast requires 150 minutes to prepare the newscast. It works out to roughly one line of preparation per minute. Preparation of a newscast involves clearing the teletypes approximately every five minutes. The national and international news must be sorted, edited and rewritten. At that we mean that later and more complete items must be substituted as they come in. To the national and international news must be added the regional and local happenings. This involves scanning of Herald copy, correspondence, telegrams, phone calls and radio releases. It involves editing, frantic phone calls to news sources, telegrams or long distance calls to correspondents, either requesting confirmation of an important item or asking that they follow up a hot lead, a hot lead in this instance being far removed from the definition placed upon it by the technical staff. For every one used literally hundreds of lines are discarded. Perhaps a story is complete, written then, with comments to go until news time, there is a new angle or the story collapses altogether and has to be edited. This is but one of the problems which we meet daily.

To cope with this and the myriad of other problems which daily beset any news department, there is a news staff of five. Actually our information

point is a staff of four but it was recently decided that CPAC was to have the job—and privilege—of training men for ultimate positions in other T P & L stations as news departments are either inaugurated or enlarged. Therefore one of the five can be regarded as a trainee. Each member is responsible for the editing of certain newscasts plus their delivery. Each member is on 24 hour call as, in the event of a serious accident or fire he is expected to be on hand regardless of time. Though traffic snags and the like are the exception rather than the rule it is advantageous to have a news man on the spot in order to obtain the high speed data as accurately as possible and with a minimum of delay. Last year while covering a serious accident we came across a man who was literally covered in blood. It was some little time before the ambulance arrived and despite all its work by the ambulance crew the man died. We have often felt sorry then that with the proper knowledge we could have helped to save that man's life. We shall not be caught helpless like that again. One by one the news men are taking the St. John's Ambulance course. And already we have a qualified first aid man to guide us in the accident detail from now on.

An important part of every newscast is that section devoted to the weather. Since Alberta is alternately cursed and blessed with blizzards and chinooks the weather picture is constantly changing. We are in continual communication with the weather office and thus at any time of day are able to give a comprehensive picture of the weather not only in Calgary but in any and all nearby and southern districts. In this connection CPAC has established a record of which we are rather proud.

In many respects we are still formulating, establishing policy slowly and cautiously. It is practically impossible to establish set rules since no two newscasts are ever the same. New problems requiring new solutions are constantly arising and are constantly being solved by the news men when they confront them. Our work is made much easier by the fact that other CPAC staff members are thoughtful enough to contact the News Department whenever they hear of or see an unusual event. Such co-operation is deeply appreciated. The News Department is not highly technical like the Engineering Department nor is it deeply involved in a mass of mathematics as are the accountants. It does not profess to embrace the numerous fields covered by production but rather its trials and triumphs are peculiar unto itself alone. But in the solving of problems and in the continuance of our activities we constantly turn to other departments for co-operation and support. In this regard we have never been rejected. For that support we thank you and in return we offer not only our co-operation but also the warmest of assurances that we shall not cease to put forward our best efforts that we may prove worthy of our claim that CPAC shall continue to be first with the news.

# TRAFFIC DEPARTMENT

## FUNCTION

Traffic is often referred to as the nucleus or nerve centre of the radio station.

The allotting of time for every sustaining and commercial item broadcast over CFAC is the responsibility of the Traffic Department. Decisions affecting such allotment are arrived at in consultation with or from information furnished by, the manager, the sales manager, the production manager and/or the salesman. Or the decisions may be the direct result of correspondence received from the CBC, national agencies, other private stations, our representatives, local organizations, firms or individuals, or as the result of negotiations with or requests from local persons.

Once the time of broadcast has been definitely established, Traffic must place a booking or confirmation in the Traffic Book, together with as much information as is possible regarding the proposed new account, so that a reasonably clear picture is always available.

## ROUTINE

1. A log must be prepared every day which will show a compact picture of every item which is to be broadcast. Working from a carbon copy of a previously dated log, pencil changes are made, bringing it completely up to date in preparation for typing and distribution. In that revision, the rough draft has the following changes made in pencil: the date (showing the new date for which the log will be used), the number of consecutive broadcasting days that this station has been on the air, numbers of all transcribed spots and programs whether sponsored or sustaining, all new business entered, and business which has now expired deleted.

2. Requests for time will be received every day either from the manager, the salesman or the public. It is necessary to check the Traffic Book carefully for available time, offer suggestions and await confirmation, meantime placing a tentative reservation in the Traffic Book.

3. Broadcast orders must be issued on receipt of confirmation of the sale of time. This will very often require Traffic to figure out the number of occasions of broadcasting, the frequency, the actual days of broadcasting and the starting date and expiry date of the campaign. Sometimes this information will be supplied by memo, but it all must be ascertained before the broadcast orders may be issued.

4. The radio listings appearing in the current issue of the Herald are clipped and posted on a blank sheet, and revised daily for publication in the Herald a week later. These listings are furnished to the Herald 48 hours in advance of publication. A similar routine is employed for the Albertan.



5. Should any new, unsolicited commercial business come into the station, and there are no salesmen on the premises, Traffic assumes responsibility for the handling and organizing of the new account, and then passes on to the other departments the new business. If such business originates by persons, and, frequently much time is involved, in discussing the client's wishes.

6. There are a great number of charitable organizations and service clubs which expect and receive air time on the station. Many of these require unexpected time owing to weather conditions necessitating the cancellation of their group meetings or activities, etc. This last minute business is referred directly to Traffic either in person or by telephone, and the business is carried out by the Traffic Department. Therein lies a public service endeavor.

7. All public service items are kept in triplicate on a separate public service form. If an organization receives such time on the air, without charge, each such occasion is accounted for on this form. If an organization receives such time on the air for a club rate, each such occasion is accounted for on the same form, showing the token payment to be made.

8. A closed network request for a CBC program resume must be covered fully. This is a 15 minute resume originating in Toronto. From this resume it is necessary to transcribe to the Traffic Department's national program order, or to the national traffic schedule all changes which relate to the Mountain Zone, the Western Network, the Trans-Canada Network, the CBC Network, the Prairie, the Mid Western Network or the Available to All Stations Network, converting the times from Eastern into current Mountain. An analysis of this resume may require changes in the previously completed logs, after consultation with the manager, if this seems necessary.

## ACTUAL OPERATION

The Traffic Book is a loose leaf book, compiled and assembled entirely by the Traffic Department. It consists only of cards five different colors, all the same size. A blank uncolored card is used solely for availabilities. Once an availability has been procured this card will finally have all the details typed on it by the Traffic Department. All the correspondence between the station and the sponsor will be accumulated, and the information transferred to this card. As is frequently the case more than one time is suggested to the sponsor so that more than one availability card is required. Each card will show as much information as possible. The card, or cards, are inserted in the Traffic Book according to time only. The book begins with the sign-on card at 5:00 a.m. and concludes with the sign-off card at 1:00 a.m.

After the receipt of confirmation from the sponsor or direct from the salesmen, if enough information is now at hand, seven copies of a broadcast order are issued. This broadcast order will show the account and address, the agent, the representative, the product, the name and type of program or spot with room for general remarks. It will show the number of occasions, the frequency, days, time of broadcast, length, live or transcribed,

starting date, expiry date, rate, agency and representative discounts, talent fees and billing instructions. Copies of each order go to the Accounting, Production, Traffic, Transcription, Sales, Continuity, and Public Relations Departments.

## SPOTS

A yellow card is required for each broadcast time mentioned on the broadcast order. The information appearing on the broadcast order is transposed to the yellow cards. These yellow cards are for commercial spots only, either local or national.

## PROGRAMS

Similarly, pink cards are required for commercial programs, either local or national, and green cards for all CBC commercial programs.

## SUSTAINERS

Rules white cards are used in the same way for all sustaining programs and spots.

It is important to remember that a separate card be used for each time that is mentioned, and the card is inserted in the Traffic Book only once, from time to time. Along the bottom of the cards, there is approximately a half-inch border which shows the time, the name, start, length, expiry and the days of the week. If a campaign runs for a short time in the spring, and picks up later in the autumn, it will require a card showing the complete spring campaign, as well as a card showing the complete fall campaign. All accounts are not straight forward accounts. That is they do not run at a regular time Monday through Friday, but perhaps they run in the morning on Monday and Thursday, in the evening on Tuesday, and afternoon on Wednesday and Friday. If the morning time is the same on Monday and Thursday, it will require only one card, the evening time on Tuesday will require another card. If the afternoon time on Wednesday differs from Friday, two more cards are needed. All of these cards will show exactly the same information, differing only as to time and days to run. Some accounts are so involved that it is impossible to place in the Traffic Book the number of cards which would be required. Suppose we take for example, Gillett's Jewel. Two hundred and ninety-six announcements are required, running two per day, from Dec. 12th to Jan. 2nd, Jan. 12th to Feb. 6th, Feb. 23rd to March 12th, March 29th to April 16th, May 3rd to May 21st, June 7th to June 25th, July 12th to July 30th, Aug. 14th to Sept. 3rd, Sept. 20th to Oct. 8th, Oct. 24th to Nov. 12th, noting that no broadcast is to go on Christmas or New Year's Day. In the intervening periods when this campaign is off the air, it is of course very important to protect the time for future use, and also to make the time available for short-term contracts. It would be necessary to use exactly 10 cards for each time that the account ran during the day. In order to simplify this, only one card is inserted in the Traffic Book at the time of broadcast, with a note to check daily the broadcast order. Thus an error is avoided with a minimum of checking.

Every change in the broadcasting schedule must be shown in this book. If we run a sustaining program of Dinah Shore, it requires a ruled white card, if next week it changes to Frank Sinatra, a new card is required. The actual controlling of the Traffic Book, and the keeping of it up to date, is a primary function that simply cannot be delayed or put off to the next day. It must be 100% accurate 100% of the time. Often information is gleaned purely by hearsay, but if it is seemingly accurate enough to depend upon, new cards must promptly be made up and inserted in the book.

Assuming that the book is now up to date as far as today's information is available, a log may be prepared. If it is a Tuesday log, then, starting at sign-on, 6:00 a.m., every card in the book will be examined right through to the end of the day, or to the sign-off card, paying particular attention to the Tuesday column on the card.

These distinguishing cards indicate different types of shows and announcements and present a graphic picture of the entire program structure. This is the real traffic control system for the whole station.

## SUMMARY

To an unfamiliar eye a Traffic Department in a radio station appears as a routine job. Certainly there is a very definite daily procedure, yet Traffic must carry a considerable share of responsibility for the efficient operation of a station. Merely a thorough knowledge of traffic procedure is not sufficient for the department's successful operation, a good working knowledge of the industry as a whole is needed as well. It is a job in which a slight oversight can cost the station money, but it is also a job in which intensive attention and careful study can increase the revenue.

Traffic is a department which must work in close co-operation with the other departments, because its business will affect all the other departments. The handling of each broadcast by all other departments must be coordinated by the Traffic Department. Aided by co-operation, or in spite of a lack of co-operation, Traffic must see to it that the other departments can rely on it for 100% accuracy. All commercial business must pass through this department first, before it becomes a fact on the air. That's what justifies it being referred to as the nucleus or nerve centre of a radio station. If a spot or a program fails to appear on the log, the odds are 100 to 1 that it will not run. If a saturation campaign arises, Traffic must handle the complete logging entirely alone, if there isn't an acceptable vacancy, a little juggling may make time available where apparently none exists, and a little juggling seems to be a daily function in the Traffic Department. It's a job requiring contacts with the public as well as with one's associates on the station. It's a job with many headaches, but on the other hand it's a job where one is strictly on his own once an account is ready to go on the air. It's a job which gives a real measure of satisfaction because of its contribution to the smooth running of the station routine, and for its help in facilitating the work of the other departments.

# PUBLIC RELATIONS DEPARTMENT

When you say "public relations" to people, they usually look rather vague, and actually the term means "selling." It is this department's job to sell two markets. First, the program to listeners. Second, the station to advertisers. This is done by promoting programs to keep listeners informed, and telling advertisers about the majority audiences enjoyed by the programs on the station.

Since there are two definite markets to be sold, let's take them separately.

1 In telling listeners about a broadcast series we first decide on the amount of money to be spent. This is one and one half percent of the net station time on local shows, three percent on national, network and news programs.

In deciding how to spend our budget on the selling of a program, we consider the type of broadcast, the market sought by the advertiser and the method of distribution.

We may select several methods of reaching listeners, but in all cases we begin with the most effective media of all—radio. Reaching a majority audience, it is logical that there is no stronger way of telling listeners the good news than by frequent advice over the airwaves.

## EXAMPLE

From radio, we round out the campaign, using the most suitable of the following: Daily newspaper, ten major weekly newspapers, local radio publications, street car cards, display cards for points-of-sale, window streamers for merchants' stores, stuffers for parcels leaving stores, direct mail pieces, such as blotters, postcards or circulars, sent direct to listeners.

Copies of promotion pieces concerning a broadcast are kept in a file pertaining to the show. It is a collection file containing information from the advertiser and is headed by a chart which is our record of promotion.

Now, we have advised listeners of the program series, so we report on the campaign, to the advertiser, by composing a brochure. It makes the advertiser happy, because he knows that the station's public relations have helped build an audience in just a few months. Otherwise it might have taken two years for his program to become popular.

2 Now we come to "selling" the station to the advertiser, a campaign that must be continuous, must cover past, present and prospective advertisers, and must be carried within a certain budget. This can be done in several ways, but for illustration, we take the plan for 1949. Four quarter-page advertisements in *Canadian Advertiser*. Besides this, we send out direct-mail pieces, endeavoring to provide the advertising agencies with facts about the station, about audience and about this market.

Public Relations must also be responsible for a number of duties which help indirectly to sell the stations.

Keep on file data required by the Sales Department, by representatives in the east and by advertising agencies, such as population, income, radio homes, comparison of costs, bank clearings, incomes, retail sales, surveys and schedules.

We must have a fair knowledge of shows on the air, including their general format and leading characters.

Where advisable, advertisers and their local outlets must be consulted. If receptions, stunts or entertaining are required, Public Relations must be prepared to handle arrangements.

Visitors to the studio, singly, in small groups or large organizations, are the responsibility of this department.

When research on a product or broadcast, or information pertaining to the industry and market, is required, Public Relations must arrange for a survey or obtain the information from reliable sources.

This department is also responsible for gifts and greetings to representatives and agencies, and for keeping them informed of major events concerning the station.

Public Relations must keep extensive supplies of photographs, cut-mats and clippings, create designs, try to collect data about all broadcasts, and keep up with progressive ideas which have been successfully used on other stations.

It may strike you that this is a one-man department, but such is not the case. Public Relations has thirty-three assistants. Every time you speak to another person, every time you appear in public you are representing this station. You are a major factor in Public Relations, and we hope you're on the job twenty-four hours a day.

# ACCOUNTING DEPARTMENT

We would like to tell you of the part that your Accounting Department plays in the general operation of a modern radio station, but first it might be well for us to discuss for a moment the meaning of the word "accounting"

Accounting often has been called the "language of business" An accounting system is the key to positive business control and it is the means by which business brains translate thought into action. Intelligent successful management does not consent to be hounded by "uncontrollable" factors, as with the proper means most of these are often found to be quite controllable. The modern accounting system reduces the recording of business transactions to a prompt, accurate routine, and makes possible the preparation of periodical reports.

The policy-making functions of management require close control over the assets of a business and their use. This means control over extensions of credit, the granting of sales terms, the planning of fixed asset expenditures and the replenishment of these outlays from earnings. In short management requires information from all sources to direct every phase of business operation, and it is to the Accounting Department that it turns for that information.

A radio broadcasting station has cost, production, advertising, selling, sales promotion and other problems, the same as other business establishments and it also has an Accounting Department through which these problems must eventually pass.

In the early days of radio, broadcasting stations were operated by individuals, by companies who were venturing into the manufacture of radio equipment and by other companies for the good-will value they could derive by the station call coupled to the company name. It was quite common for these firms to have all radio expense in one account, including expenditures for plant equipment. Then dawned a new era and companies which at the birth of this new industry spent only a few dollars on radio advertising, are today spending millions.

To keep in step with the growth of radio in general it has been necessary for modern accounting systems to be developed that would give management a clear and constant picture of the ever-changing problems of sales, expenses, government regulations and capital outlay for up-to-the-minute equipment.

## SALES

A commercial broadcasting station is an advertising medium and the primary product which it sells is time. In the industry this product is known as "seconds of time" Time is tangible and yet very intangible. If time which has been sold to an advertiser slips by without being accounted for, it is dollars lost. If time which has not been sold is used carelessly and devoted

to sustaining periods without proper record being made of that fact. It is dollars lost. Therefore, it is highly important that an accounting should be made for each second a radio station is in operation.

The sale of time is under the control of the Sales Department, and the first information the Accounting Department has of a new advertiser is the copy of the advertising contract. Upon receipt of this, the Accounting Department sets up a form of individual advertiser's sheet which when completed will give a history of the account over the radio station. It is from this sheet that bills are made out at the end of each month and it is also from this sheet that we check each day's operating log to see that the contracts with our advertisers have been carried out.

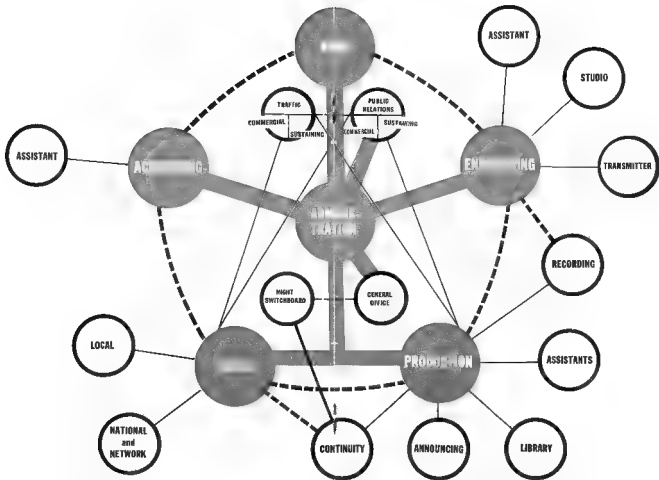
The day following the completion of a day's broadcasting, the station operating log is handed over to the Accounting Department. After it has been checked and compared with the schedule of advertisers for that particular day, the only items unchecked are local sustaining programs which are under the authority of the Program Department. If there are any exceptions or any unchecked items, such as announcements not covered by a sales contract, then the Sales Department must be contacted. The final wrapup of the log is that an accounting is made of each second of operation of the radio station for that day.

Each day is a repetition of the foregoing until the end of the month is reached and it is time to send invoices to clients for the advertising services rendered. These are prepared from the advertising contracts supplied by the Sales Department.

A radio station sells nothing tangible to the advertiser, so that for national advertisers it is necessary to furnish some evidence of services rendered. This is done by furnishing an "affidavit of performance", a written statement signed by the Sales Department showing the dates and times of the programs and announcements which ran during the month. Sometimes it is also necessary to give the programs preceding and following a client's broadcast times.

At the end of each month a report is given to management showing the time sales for local programs and announcements, national programs and announcements and network programs. This breakdown of types of time sales is most valuable to the manager and sales manager, as it gives them a progress report on the efforts of the Sales Department.

In addition to the sale of time, there are other services sold as a result of the sale of time and a strict accounting must be made each month for them. Typical services are sale of artists, sale of news services, sale of transcription services, subrental of telephone lines used on programs originating at places other than studios of the station, and sale of recordings made by the station's recording facilities. Library services and special production charges are also additional services offered by the station and included in our report.





Whenever we have expenses in connection with the sale of these services it is, of course, necessary that special accounts be kept to show whether the sales of these services are being made at a profit to the station.

In addition to operating a local Sales Department, radio stations also sell through national advertising agencies, and the agency receives a commission for making the sale, usually 15%. This cost must be carefully recorded and reported on the financial statement at the end of the month.

Some years ago, radio stations found it to their advantage to have representatives in the larger centres. It was their task to obtain advertising for radio stations exclusively and for this service the charge was 15% of a national account after the agency has taken off their commissions. You can readily understand that management would want a careful record of this expense and to have it included in the month-end report.

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Up to now we have discussed the sale of time and sale of extra services. Now we would like to tell you how the operating expenses of a radio station are recorded and reported to management.

## EXPENSES

Radio station operations are classified into five departments, namely technical, production, sales, news and administration. All expenses are allocated to these departments through the books of the company, and the month-end financial report shows them in detail. You might find it of some interest as to what we find it necessary to report.

## TECHNICAL DEPARTMENT

In the technical department we report the salaries of engineers and whatever travelling expenses they have during the month. Light, power, water and fuel costs are charged to this department, and naturally, the cost of maintenance, repairs and replacements for equipment.

The general maintenance of offices, studios and transmitter building is a responsibility of this department and they are charged with the costs each month.

One heavy item of expense in the technical department is tube and battery replacements, and you can well understand that they are held responsible for the handling of this major item.

It is necessary for us to maintain a direct telephone line from our studios to the transmitter and this is a charge to the technical operations.

We have set up a rather unique account which is proving of definite value to our experimenting engineers. Each month we record the cost of their research and development work and we are sure that management will be interested in this expenditure at the end of a year's operations.

## PRODUCTION DEPARTMENT

The production department of the modern radio station is one of tremendous responsibility and expense. Our salary costs for this department include the production manager, production staff, chief announcer and announcers, studio operators, continuity department, recording department, traffic department and librarian.

Whenever artists are used for other purposes than sponsored programs, they are charged to production under the heading of "sustaining artists." If production finds it necessary to buy music and script for purposes other than sponsored programs, then it is charged to them under that heading.

In recent years we have been finding performing rights charges becoming a heavy burden and, as it covers a fee on music played over our station, we have been charging the Production Department with the expense.

As you know, we operate a recording department. The cost of operating this department, such as cost of record blanks, recording needles and supplies, is a responsibility of production.

Telephone lines are used by us for two broadcast purposes, one for sponsored programs, another for sustaining shows. If they be for sustaining shows, their cost is charged to production.

The Production Department also has incidental expenses for sustaining shows, and such expenditures are charged to them under the heading of program expense.

All library services of the station are a responsibility of production and, therefore, they are charged with the cost of Thesaurus, World and Associated Libraries as well as of standard record purchases. Finally, if any of the staff mentioned, as a responsibility of the Production Department do any traveling, then the expense is charged to them.

## SALES DEPARTMENT

Someone has said that the Sales Department is the life-blood of the radio station, yet for all their life-giving qualities they too, have expenditures and sometimes rather heavy ones.

The salaries of the sales manager, as owner and publicity director are a charge to the Sales Department, as well as any traveling expenses these people may have in the line of duty.

Sometimes it is the policy of management to pay commissions to salesmen, based on their sales quota. If such be the case, this expense is shown under the Sales Department costs.

It is well known that radio stations must also advertise their facilities. Sometimes it might be to publicize for the good of the station in general, and sometimes on behalf of a sponsored show. These costs are carefully tabulated and general station advertising is charged to advertising, while it is the custom to charge the advertising done for sponsored shows to an

account called sales promotion. Both these costs are a responsibility of the Sales Department.

In later years it has become the custom for radio stations to take telephone surveys to find out what listening audiences they have. Today there are special firms such as BBM and Elliott Haynes who make it their business to take these surveys. If we take our own telephone survey or use one of the firms mentioned, then the cost is charged to sales.

## NEWS DEPARTMENT

Before the war years it was the custom for radio stations to include news costs in the general operations of the station but in the last eight or nine years the news department of the stations has grown into such importance that today they have a department of their own and, naturally, their own expenses to account for.

The salaries of News Department editors and their travelling expenses are shown, and if the News Department is using Press News or British United Press teletype services, then the service fee costs are charged to them. If special out-of-town correspondents are employed for news gathering, then their fees are charged to the News Department.

One of the heavy costs of the modern News Department is that of special telephone and telegraph services which they need for news gathering. These are carefully tabulated and charged at the end of each month.

## ADMINISTRATIVE DEPARTMENT

Up to now we have discussed the departments under the direction of a department head, who, in turn, is responsible to the manager. Now, we would like to outline some of the costs which are the sole responsibility of the manager. These costs are of an executive nature and cannot very well be charged to any particular operating department. For instance, there is the question of rent, stationery and supplies, general telegraph and telephone costs, executive salaries, accounting and office salaries, as well as interest and discount charges. All expenditures of this type are shown under the heading of Administrative Department costs. We also have postage charges, memberships and subscriptions, charges to administration, as well as taxes and licenses, insurance, bad debts, audit fees, legal fees and depreciation costs on fixed assets.

## ORGANIZATION CHART

You will notice from the organization chart that the Accounting Department is directly responsible to the manager with a liaison to every other department. Our remarks up to now should explain why the Accounting Department responsibility is first and foremost to management, but in a no easier sense the operating of a successful Accounting Department is also dependent upon the close co-operation of every other department. The small day-to-day routine items may not in themselves seem of any impor-

tance, but the prompt handling of these will do much to bring about the smooth operation of a radio station. Your Accounting Department is always ready and anxious to co-operate with everyone in bringing about the maximum of efficiency that will, in the long run, bring success and happiness to us all.

## BUDGET CONTROL

Management uses two sets of tools in financial control, namely, financial statements and budget summaries. Each is essential and supplements the other. The information developed through the operation of the accounting system is of little use unless it is acted upon promptly and properly. To act intelligently presupposes a plan. The plan is the budget. The budget co-ordinates ideas for the future with the experience of the past, so that it can serve as a framework for comparisons with actual conditions.

At the beginning of a new year the manager will get together with each department head and in the light of known facts and figures of past operations, will set the new revenue and expense budget. After the budget for the new year has been prepared, it is the responsibility of the Accounting Department to keep the manager and each department head advised as to the progress of the budget against actual operations. Herein lies another example of the value of liaison from accounting to other departments. By constant vigilance and a system of progress reports, it is possible for each department head to know the situation of his department costs as compared to budget.

## REPORT TO MANAGEMENT

Having direct responsibility to management, the Accounting Department must go further than merely pick up financial data. Accounting must also translate data with which it deals into useful reports to management. The chief executive cannot be interested in details, but must rely on a condensed report on such things as the overall expense picture, cost statements and budget versus expense statement. Another field in which accounting must always be of service to management is that of government relations. Today we are burdened with regulations such as income tax, unemployment, new rates, hours of work, Workmen's Compensation Board, and it is in this field that the Accounting Department is expected to carry out the requirements of the law.

There are many other fields which we could discuss in detail, but they may only tend to confuse you. The field of salary payments is always an interesting one. Here the Accounting Department receives its instructions directly from the manager, and after a new staff member has been taken on, accounting must see to it that the salary authorized is paid on the proper days, less the authorized deductions such as income tax, unemployment insurance, community chest, entertainment fund, sickness and accident insurance and pension fund. When a new staff member has served the probationary period, the Accounting Department must see that he or she is

placed under our group insurance plan, and, after a year's continuous service, our pension plan must be placed at the disposal of the new addition to our staff

## GENERAL

In closing, may we make a brief mention as to the necessity of your Accounting Department being what is commonly called "a darn nuisance". Having the responsibility of being the watchdog of the treasury, it is only natural that we are sometimes called upon to do such things as collect money or insist upon regulations being carried out. When these occasions do occur, remember that in carrying out our responsibility we are, in conjunction with our duties, following the master plan of responsibility to the manager and the company

# ENGINEERING DEPARTMENT

You have all seen the position of the Technical Department of CFAC in relation to the other departments from the administrative viewpoint. You have also seen the lines of responsibility and liaison between this department and the others. We are of the opinion that the word *responsibility* is not exactly the right term for this application inasmuch as the dotted lines of liaison are every bit as much a responsibility as the solid ones. We prefer to look upon the solid ones as lines of authority from the top down and responsibility from the bottom up, while the dotted lines are those of essential co-operation. The word *essential* should be particularly stressed, because in a comparatively loose & fluid structure as is the business of radio broadcasting where very few hard and fast rules of procedure and conduct can be laid down, co-operation is essential.

In our case, then, the authority stems from the manager through the technical director to his assistant and the studio and transmitter staffs. The responsibility of the various staff members is the reverse of this line. It is the responsibility of the director to see that the essential liaison between his department and the others is maintained through himself if necessary, but preferably between the members of his staff and those of the other departments with which it is necessary to work in close co-operation.

Now that we have placed the department in its proper perspective from our viewpoint, we can outline its duties and responsibilities. It has of course one paramount responsibility which must be placed above all others and which is indeed the reason for its existence. That is the responsibility for keeping all equipment in shape to meet the day to day needs of the business. This includes continuity of service to the listener, the maintenance of at least a minimum standard of quality so that the station does not suffer by comparison with the signals of other stations; keeping the studio equipment in condition to satisfy the varying requirements of the Production Department and the operating personnel; and having readily available a sufficient variety and variety of equipment to look after the normal requirements of "outside the studio" broadcasts. It is also necessary of course for the department to maintain at all times a sufficient number of trained personnel to operate such equipment as may be used outside the studio. None of this, of course, from our viewpoint, the above comes under the heading of maintenance and occupies a greater portion of the man hours of the department than any other duty.

Next in line of importance comes the responsibility of the department to shall we say, keep up with the times and trends. This is a direct responsibility of the director, and a more but sometimes necessary responsibility of the assistant and other staff members. It is necessary for us to do this for two reasons. The first is rather obvious, to keep the station's service to the listener at least equal to and preferably ahead of the service offered by other stations and to anticipate trends and improvements in operation

and the mechanical aspects of programming. The second reason is a little more obscure and has to do directly with another of the department's responsibilities: that of making recommendations as to the manager and the managing director when the purchase of new equipment is considered. If the technical director and his staff do not keep up with new developments in the field of broadcasting, it is manifestly impossible for them to make intelligent recommendations as at such times. To this end your technical director personally subscribes to more trade journals and watches developments in other stations and his manufacturers more closely than is required of any other staff member. The mere reading of publications and sales literature takes up an inordinate amount of time and can be justified only by the supreme importance of this responsibility. We mentioned earlier that maintenance was the paramount responsibility of the department and as it is from a day to day aspect, but that of keeping up to date is of much greater relative importance at those times when it is necessary to make recommendations, because often the result of those recommendations may mean the success or failure of parties or projects or in extreme cases of the station itself. Take a case in point. When I became certain that this station was going to be granted a five kilowatt license, we were called upon to make the recommendations as to the type of equipment to be purchased, the method of installation and to a lesser extent, where it was to be located, and we had a large share in the design of the building to house the equipment. You can well imagine the results if we had been very wrong on any one of these points. You all know the necessity of good quality of signal to the listener. What would have happened in the position of the station if the equipment we had recommended to the manager and the trustees had been purchased, as was the case, and upon installation it soon began to break down and delivered a signal of inferior quality? Then too, if our recommended equipment could not operate as it should upon installation, a greatly increased and disproportionate amount of maintenance work is placed on the shoulders of those of the technical staff whose duty it is to see that the equipment is properly maintained and operating as it should.

A lesser aspect of this second responsibility has to do with the need for experimentation. Often our department will think of something which in our opinion will improve the operation in a minor or major way. It may be the further development of an idea from some other station or from one of the trade journals. In any case it must be proven before it can be adopted and in the process of this proof it is often necessary to spend a great deal of time and money in the construction of special equipment to use if the design works when applied to our particular requirements. To this end your department is as well equipped with the necessary tools and facilities as any other station, and is moreover in a much better position than most, and a good proportion of our time is spent in this activity.

You may well ask why this is necessary or desirable and question the affecting of valuable time to this work when often the results are not obvious or apparent. Why do we not just purchase such equipment as is necessary from time to time from the manufacturer and maintain it in operating condition? There is no simple and unambiguous answer to this question, but we

think we can give you enough reasons to prove our point. You will remember that we must meet either the requirement of supplying adequate trained personnel to operate such equipment as might be required for outside broadcast units. There are a maximum of two times a year when the Technical Department's manpower is stretched very thin. One occasion when that is true is during the Stampede. We believe that we do more re outside broadcasting during that week than at any other time of the year and so it makes an excellent example. There have been times during that period when two or three outside broadcast follows, each other in succession. Each broadcast required the services of at least one technician and in some cases two or three were needed to manage the success of the broadcast. Even if it is impossible for anyone to be in one place at the same time you can see the high personnel requirements on such occasions. Now broadcasting is not as fortunate as a lot of other industries in that we cannot go out and hire additional staff at least in the Technical Department to meet such peak demands. This is because experienced broadcast men are just not to be had for the asking. It is therefore apparent that in order to meet successfully the peak requirements of manpower it is necessary to keep on the staff at all times a sufficient number of trained men to look after those needs. It is also apparent that in off peak periods these men will not have as much to do. It is here that the program of experiment takes up the slack serving the very real dual purpose of keeping these employees work productive and at the same time affecting them valuable training in the technical aspects of the business. Actually the overall requirements of the department are carefully covered and in practice the additional staff required amounts to about one full time staff member. We think you will agree that this is a very reasonable price to pay for the great improvement service we can offer to both the advertiser and the listener by following this plan.

In the matter of the purchase of stock equipment from the manufacturer and the following of a complete program of maintenance we have this to offer. All manufacturers have to design their equipment to sell and sell at a price in competition with other manufacturers. They also have to design to satisfy the requirements of the greatest number of prospective purchasers. These two needs must of necessity limit the flexibility and complexity of the equipment to the comparatively few basic requirements common to all broadcasting and we see this as one of the reasons why the console type or console package type of speech and studio equipment has proven relatively unmanufacturable as a type of operation. We are not typical of the majority of broadcast stations in that we are expected to supply the advertiser and the listener with all the facilities available in the larger network stations in the United States most of whose equipment is tailor made and custom built at a very great increase in cost to their needs and we certainly do not fall into the category of the bulk of the smaller stations below the border who do nothing but play records from morning to night excluding all network and outside broadcasts. Therefore a good proportion of our studio equipment requirements cannot be met by the purchase of stock units. This is not so true when it comes to the purchase of transmitting equipment, since as any radio writer is called on to do in any radio station is to supply a signal of good results and proper power and frequency. Currently avail-



able manufactured equipment can fill this need adequately, and indeed excellently, without the need for any major structural change regardless of where it is to be used.

Returning to studio equipment you have seen why stock units from the manufacturers do not adequately meet our requirements. Here again is where the case for experiment can be justified. The studio equipment being carried used in our station was all designed and built some years ago by the station technical staff. As we recall it was placed in service early in 1941 and was constructed somewhat at that time for our requirements and the medium expansion of facilities to be expected during the following five years or so. You all know how abnormal has been the growth of broadcasting since that time in the matter of expansion beyond all foreseeable limits, and it affords the Technical Department no little pride that the equipment designed and built so long ago has been able, without any major modifications, to absorb the great expansion of the station to date and will apparently be able to meet the expected requirements for some time to come. Please let us be the first to admit that this equipment is not perfect by any means, and from time to time suggestions have been raised by other departments which may have improved the operation and if they have been incorporated, by the fact it remains that the equipment has served this station well in matters which remain to be made of it, using a period of greater expansion than could have been foreseen. In our opinion the great amount of experimentation that went on in the years previous to the construction of this set is paid for by the one reason that plans could be made and the adaptations made in such a way as to make this service possible. Of course the equipment could have been built to our specifications by a manufacturer at a much greater cost and would have given similar service, but the experimentation was still necessary in order that the specifications could have been drawn up as thoroughly as would have been required.

We have outlined some of the responsibilities of the Technical Department toward the station structure as a whole, and it follows that we should now outline the needs for and the methods of liaison with other departments. However, before doing so, there is one other responsibility which we think should be mentioned, and that is the responsibility of the Technical Department to itself. This may sound like a curious statement but we think it is applicable in varying degrees to any department of any business. What we are trying to get at can we think be summed up in one word, ethics. Now before you laugh at us point out what we mean. We think we are safe in assuming that very few of you from the management down know very much of the technical side of broadcasting. This is evidenced by the occasional but not too many members of other departments here at our expense over the so-called strange language we use the "double talk" as one person put it, and the occasional accusation half in fun half serious that we use this language for the express purpose of keeping the layman confused, with the apparent intention of making our work seem more important than it really is. In a situation such as this, we admit it would be ridiculously easy to create and maintain this latter impression for quite some time. In fact,

just such impressions have been created before in this and other stations, and maintained for long periods of time until it became obvious to the non-technical personnel of those stations that regardless of the talk and impressions, the Technical Department was not delivering the goods. Situations such as this, repeated as they have been all over the country, have inevitably reflected to the detriment of all station technical personnel, and for obvious reasons have served to keep many station Technical Departments severely and at the branch of having a non-technical manager, a great loss to the departments in question and the stations that were serving. Here is where the others come in. A properly organized Technical Department under a qualified leader has too much pride of accomplishment in a job well done to do anything less than its best on all occasions. For our part we can think of times without number that long hours have been put in a relatively minor aspect of the business simply because we were not satisfied until we were sure the best job possible under the circumstances had been done. The fact that the improvement in service might or might not be noticed by other staff members or the listening public does not enter into the considerations at all. We do think that it is because we have a code of ethics in which we believe rather strongly that your Technical Department enjoys the secure and rather important position it occupies in this station, a position held by relatively few groups of technical personnel in other stations.

Now to the responsibilities of business. Would like to express for a few moments in order to illustrate what may be perfectly obvious but which, again may not be. If you want to run a broadcast station you first have to have a message to do so. Then you need a transmitter to provide a signal, for without a signal you have no listeners. You need a Technical Department for without it you would not have your signal very long. But a signal is useless without programs so you need a Program Department. Now if this costs a great deal of money, and unless you are a multi-millionaire or, like the CBS, partially or wholly subsidized by your listeners, the only way to get this money is to sell your programs to advertisers who in turn want you to sell their products to your listeners. Therefore you need a Sales Department. To properly coordinate and integrate these departments you have to have a single source of authority for overall station policy, so you need a manager. Given all the above, you could still easily go bankrupt, unless you know from day to day all about your expenses and revenues, so you have to have an Accounting Department. We have used this illustration to demonstrate graphically how a modern radio station is so dependent on the proper integration of its four basic departments, for without any of them the others would be unable to function for any length of time. It naturally follows, then, that the most successful station is the one that maintains the best possible co-operation between its departments, and it also follows that contrary to opinions that may have been expressed in the past, no one department can be claimed as more important to the successful operation of a station than another.

Now, returning to the line of liaison we believe that our most important task is to the Program Department. It is definitely the responsibility of

the Technical Department to provide the facilities requested by the Program Department in the production of programs, provided of course that the requirements are within the economic means of the station and the other things. Here is where co-operation is essential because fortunately or unfortunately broadcasting as it differs from some rather severe technical limitations with which the producer may or may not be familiar. He may want to produce the greatest programs ever heard but if he has to stop beyond the boundaries of these limitations to do so it will be necessary for him to make some his requirements and it is up to the Technical Department to make him aware of these technical limitations. This may spoil the whole effect he was after so the technical men should be able to suggest other ways of obtaining the effect in a more simple manner. Lack of co-operation here would result in the microphone saying flatly "Too bad, I'm sorry, but I can't do that" there you are and making out. This of course is an extreme case, but I stress it to illustrate the requests you are able to receive. It should also illustrate another point namely, the need for some knowledge of the other department's problems by an interested. Any producer worthy of the name knows enough about the technical operation to have an idea of the things he can and cannot reasonably expect to do and an unqualified Technical Department should know enough about the problems of producing an acceptable program to the listeners to know when the technical achievement of the producer's aims will result in the effect he desires. This co-operation extends down through the proper placement of microphones to take advantage of the peculiar properties of a certain studio to suggesting the proper number of microphones to give the best pickup and to be about the point to suggest which types of microphones will achieve the desired result. It carries on through the length of speech equipment for specific production requirements the design of a room equipment so that program material can turn in the best possible way of operating the construction of those operators to the operation of the equipment to take full advantage of the facilities it offers and so on. In certain instances the producer himself may be having trouble with the proper reproduction of a recorded program and it is the Technical Department's responsibility to see that this difficulty is removed. Again a certain announcer may not sound just the way the producer thinks he should. This may be the fault of the announcer's operation, but again it may be some technical difficulty that can be corrected. The equipment is not all a one method however. At times the Production Department is called on at the last minute to alter some aspect of its requirements to fit into a specific set of circumstances which may arise almost at the moment of the program. This hypothetical set of circumstances may well be very different from the expected conditions and force a complete change in the technical plans for picking up the broadcast. On other occasions the Technical Department must ask the production chief to withdraw certain recordings from the library because of some slight defect which while generally unnoticeable to the listener may play havoc with some of the equipment notably the record reproducers. Other aspects of the liaison with the Production Department such as ordering tapes for remote and live transmissions and so on come pretty well under the heading of routine operation and need not be mentioned.

Our liaison with the Sales Department while important is purely of an advisory nature. By that we mean that it consists in the making of answering questions raised by advertisers and reasons for us by the sales personnel. An advertiser may be critical of the quantity of transmission on his program, and it is up to us to find out if the complaint has a basis in fact and, if so, the possible reasons for the trouble. Or a member of the sales staff may be asked if our station can be heard clearly in a certain area. It is up to the Technical Department to supply the sales staff with coverage figures, indicating our signal strength in various parts of our service area, and to point out why we cannot be expected to be heard as we in certain localities as in others. We may discuss with the sales staff the possible ways certain types of broadcasts can be made so that they are on a solid ground during talks with performers who may have their own peculiar ideas as to how a broadcast should be put on and when. As we ask in return, that the sales staff do not as I have promised the prospect, in a contract, the moon on a platter in the way of a broadcast that is technically impossible to deliver. Here again we have the co-operation of the Production Department in their liaison with the Sales Department but often it is of greater assistance if the salesman in question knows beforehand what can and what cannot be accomplished from the Technical viewpoint before he approaches the prospective client. Then too, we can often make suggestions as to the kinds of type of type equipment which knowledge the salesman can use to good advantage in facing in advertisers various that may not be available from competing stations. Generally speaking, however, this type of information is usually at hand at the disposal of the Production Department.

Our liaison with the Accounting Department is purely factual and informative. This next fact may not be generally known to many of you, but near the beginning of a business year the department heads are called together with the manager and are asked to give an estimate of their department's expected expenditures for the following year. These are added up and balanced off against the reasonably foreseeable revenue for the year, as estimated by the sales manager. If the balance is not favorable the department heads are then asked to reduce their estimates where possible until a favorable balance is achieved. The estimates are budgeted monthly against the accounts under control of each department head. It is here that very close liaison with the Accounting Department is necessary. This department checks the expenditures of the other departments and at the end of each month prepares a summary of these expenses together with the allowable budgeted amounts. It is up to the department heads to see that their expenses do not exceed the estimates or have a very excellent and understandable reason for the excess. It thus the complete co-operation of accounting it would be difficult or impossible for a department such as ours to know how our expenditures compare with our estimates as set up in the budget. When you know that accounts come from the department salaries, under the cover of the technical staff estimate those of general maintenance equipment maintenance, other and batteries power and light, transmitter lines department traveling expenses and some others you can realize how much work is entailed in the Accounting Department to keep us informed of the month to month expenditures of our department.

(Possibly the reference to the power and light account may explain our need in seeing that lights are turned off when not in use.) For our part, all that is required is for us to audit the various expense items in the proper accounts and that the necessary information is placed in the hands of the Accounting Department and to operate in the maintenance of the station inventory. (Remember, a question pertaining to any maintenance charge, for example, will show our attention and suggestions, and at times a discussion with the accountant is required to ascertain just which account should be debited in certain borderline cases.)

We have now covered the aspects of responsibilities of the department as a whole and the lines of liaison between our department and the others. It is time to give you a sketch of the internal organization of the technical staff. It consists broadly as directed by the chief of a technical director responsible to the manager for the overall operation of the department, a director's assistant, and chief and intermediate staffs.

The director's duties are many and varied. It is his responsibility to see that the routine work is fairly apportioned among his staff members, to see that the entire department functions smoothly and in harmony with the other departments. He looks after most of the inter-office correspondence, and a fair correspondence of the department, and is responsible for the routine expenditures of his department. It is also up to him to see that members of his staff are encouraged to participate to improve their knowledge of not only his own department's operations but of technical matters generally and the operations of other departments as well, and to encourage them to take advantage of these opportunities. To this latter end we are currently meeting once a week in an effort to familiarize the staff with the structure and operations of our new train control plant. It is intended to carry on with these meetings for some time to come and we will cover all pertinent phases of technical operations of a broadened staff as well as on such other related subjects as may be deemed of interest by the technical staff. The director is also most of the experiments with monitored circuit and in co-operation with other staff members sets up the routine maintenance schedules necessary to achieve as it were free service from the equipment as is possible. He also is responsible for making such recommendations to the manager as may be indicated from time to time, and on the rare occasions when there is a difference of opinion it is up to him to interpret and justify the actions taken by the department as a whole or by individual members. His is the final responsibility for the satisfactory functioning of all technical equipment in the station and to this end a great deal of the unexpected trouble that arises every so often must be personally supervised. We could go on like this for possibly several more paragraphs, but we could a number of you are already thinking that the build-up is quite sufficient.

The director's assistant, who after some of the department's correspondence and is responsible for the checking of the maintenance schedules to be sure that the equipment is receiving adequate service. In a number of instances he does a lot of the maintenance personally. He must act as the department boss on occasions when the director is absent and in most cases, the direct link in the liaison between the Technical Department

and the others. In addition to this, he has a hand in much of the experimental work and does a portion of the printing on outside broadcast pickups as well as helping out in the Recording Department on occasion. He is usually responsible for ordering all telephone lines used for outside broadcasts and looks after a great deal of detail in the operation of the department to which the director may not be able to give personal attention. It is to him that most routine complaints and equipment fault reports are directed and he makes the decisions as to their proper correction and disposition. In most of these cases he gives a complete report to the director with recommendations for avoiding a repetition of trouble. He is also responsible for most general plant maintenance, such as the placing of light bulbs, seeing that power cords and cello function properly and that other related troubles are corrected. As in the case of the director's work, the assistant's duties could be detailed at great length but we believe we have given the position adequate coverage. It should be unnecessary to point out that he is being trained to be capable some day of directing his own Technical Department.

Studio requirements need the services of one man full time and the part time service of two other men. The man who affixes his full time to the work handles many of the outside broadcasts, does a share of network origination operating and some recording and a good portion of the routine maintenance. In addition, he does most of the actual mechanical work such as parts assembly and wiring in the greater part of the experimental and development projects. At an earlier time all recording came under the control of the Technical Department but some time ago because of greatly increased recording requirements a separate Recording Department was set up. One of the technical staff members was appointed to affix as much of his time as was required to this service and if there remained any spare time it was to be employed as before in Technical Department service. This has worked out very well. By reason of the close association of the Production Department with recordings, the Recording Department is vitally integrated with production but arrangements are such that various members of the technical staff do some recording and the man whose chief responsibility is recording is able to affix some of his time to the operating of certain routine remote broadcasts and network originations. This allows all of us to keep our hands in at recording and the recording engineer to maintain his interest in other technical matters.

The other staff member whose part time services are available for studio work is actually a full time member of the technical staff, but a good part of his work consists of relief shifts at the transmitter. Just now most of his studio work is given over to program operating to relieve a part of the strain on the operator announcers, and to assist in improving program presentation during crowded periods of the broadcast day. His help is also available in handling some of the bigger outside program pickups.

The transmitter operating staff consists of three full time members with relief shifts arranged as above. Heading this section of the Technical Department is the transmitter supervisor who is responsible to the technical director for operations at the transmitting plant. His duties include super-

strong and assisting in the routine maintenance of the transmitting equipment keeping the various records pertaining to tube life times of carrier interruptions and the various hours of operation of the standby power plant and all the other details of day to day operation of the transmitting equipment. He reports to the director any unusual operating occurrences and in times of trouble is responsible to the best of his ability for the rapid resumption of service. He arranges an equitable distribution of the operating shifts among the other transmitter operators and takes a full or partial operating shift himself. He must keep the director completely informed at all times of the operation of the transmitting plant so that possible troubles and breakdowns may be anticipated and steps taken to prevent their occurrence insofar as is possible.

The duties of the transmitter operators are to a great extent routine, and as such tend toward the monotonous. During their shifts they must make half-hourly checks of the readings of all meters and monitoring equipment entering this information in the master operating log. They must keep a continuous watch on the operation of the broadcast array during those hours of the day in which it is in service and must see to it that the array is used during the required periods as set by the Department of Transport. It is also their responsibility to see that the program levels are adjusted by the studio operator in a manner that will keep the transmitter operating properly and they must also see to it that such things as the antenna tower lights function when required, the transmitter carrier frequency remains within the specified limits and the operating temperatures of the equipment stay within tolerance. In the case of impending trouble they must get a clear and accurate picture of what changes are taking place in the various circuits so that they can intelligently report the occurrence to the supervisor or director and in the case of preventable breakdown take the necessary steps to maintain service. In the case of power failure they must shift the auxiliary power plant and make a changeover to this power supply with the least possible loss of time. Should their shift include the time of morning sign on they must start up the equipment in the proper sequence at least fifteen to twenty minutes before the beginning of the program schedule and make a thorough check of operating conditions to be sure that all parts of the plant are operating in a normal manner. If their shift includes sign off they are required to make the daily check of the distortion and response characteristics of the transmitter and note the results in the operating log. Then they must shut down the plant in a proper sequence. These after operations usually occupy an additional fifteen or twenty minutes at the end of the broadcast day. Their duties also include assisting in the routine maintenance and the passing along to the supervisor of information about happenings during the shift. As mentioned earlier the services of the part time operator are given as the relief of the regular operating staff to cover leave off and absence through a illness and since his shift may cover any or all parts of the broadcast day he must have a full knowledge of all the regular operating procedure just described.

We think that completes the picture of the Technical Department. However, we would like to give you an outline of a few of the problems we

encounter. Some of you may think it strange that a good part of the technical work is done at night and we admit that this is not always necessary. It is of course obvious that no work can be done on the transmitting equipment during its hours of operation, and it was supposed that with the duplication of studio facilities available, maintenance work could be done on this equipment during the day time when part of it can be shut down while not in use. This plan is followed wherever possible, but it is becoming more and more difficult to find a sufficient length of time when the equipment is able to do an adequate job of maintenance. This forces us into an evening schedule but still an important amount of the evening time is not available due to rehearsals, late program origination and other factors. Therefore a good part of the studio maintenance has come to be done during the night when the station is shut down. This is a way the case when work of several hours duration is required and it is also true in regard to transmitter maintenance. Every week there is enough of this work to be done to occupy one or two nights' time, and often more.

There may be some of you who still feel that good equipment should not need as much maintenance as we have inferred is required. Let us give you a few statistics. In the studio equipment alone we have close to 200 vacuum tubes which, together with their associated condensers, resistors and other parts are equivalent to about fifty or sixty ordinary cars. The greater part of these components are in service up to eighteen hours out of every twenty-four. The transmitting part contributes another 50 to 100 tubes ranging from small receiver types to the large power tubes worth \$500 each. These are also in service eighteen hours a day. In addition we have microphones, turntables, remote broadcast equipment, test equipment, clocks, lighting equipment, receiving equipment and many other items which must operate at top efficiency at all times. When you consider this mass of relatively intricate and sometimes delicate equipment it is a wonder to me that breakdowns are not much more prevalent than is the case, and we would at this time like to pay tribute to the members of my staff for the very sincere interest they take in their work, their pride of accomplishment in a job well done, for the excellent record of continuity of service enjoyed by this station could not possibly be as good without their wholehearted co-operation. During many of the past few years our total time lost on the air has been under three hours a year, and in one year in particular was less than one hour. That we think is amazing when you consider that we are normally on the air about 8,500 hours per year.

Let us examine some of the occurrences of the past few weeks, which, while they may not be representative of all difficulties, are at least typical. All troubles seem to run in sequences and the particular group we are going to outline began a month ago. Our transmitter requires as steady a source of voltage as it is possible to obtain and to this end we employ units called voltage regulators. These units of which there are three, were obtained from a company in the business of manufacturing this type of equipment and when delivered were supposed to be in proper condition to render years of trouble-free service. They had not been in service very long when a few minor troubles developed which necessitated a couple of nights' work to



correct. They then operated satisfactorily until about a month ago. One day one of the units developed a high pitched squeal which could be heard all over the building every time it operated. Obviously something was wrong and so that night after sign-off the regulator was thoroughly inspected. This inspection required rather complete dismantling of the unit in order to be thorough and occupied about two hours time. Imagine our feelings when we discovered that one of the large internal roller bearings of the machine was found to have been assembled and sealed without any vestige of lubricating grease! The bearing was damaged beyond repair and since we could not obtain such an occurrence, no replacement was at hand. All that could be done was to pack the bearing with the necessary grease and reassemble the unit. It required another entire night to again dismantle the regulator, remove the old bearing and replace it with a new one. A few nights later another of these regulators developed a peculiar grinding into thumping noise during operation. It was necessary to go through a similar process with this unit to locate the trouble, which again proved to be caused by a bad bearing, but in an entirely different part of the machine. It was not lack of lubrication this time but was due to improper assembly at the factory which placed a many times greater strain on this bearing than it was ever supposed to handle. It slow up for a few months and then just refused to go on any longer. Again all that could be done was to remove the improper strain as much as possible, reassemble the unit for operation during that day, obtain a new bearing that morning and go through the same process of dismantling and reassembly the next night to install it. It has taken us four full nights' work to repair two voltage regulators that should not have required attention for at least two years and in view of our difficulties we are going to have to spend a few more nights completely inspecting all parts of the assembly of all three units to be certain, but at least we will have no further breakdown in this part of the equipment.

Scarcely was the above work completed when three specially designed mountings for the motor blowers used to cool the high power tubes of the transmitter were received from the transmitter manufacturer. This modification to the equipment was deemed necessary to remove any possible source of trouble from excessive vibration from the motor blowers. Such vibration if experienced will materially shorten the life of the big power tubes. There are three of these mountings for three blowers and it took a full night's work to replace two of them and part of a second night for the third. At this time it might be well to point out that a full night's work is not as long as some of you might think consisting as it does of something less than six hours: the time available from 12:00 midnight sign-off plus shut-down time to about 6:40 a.m. start up time for 6:00 a.m. sign-on, and consequently it usually takes two full nights to accomplish as much as you'd normally be able to do in a eight hour working day.

At the time the above work was going on engineers from the RCA Victor Company were in town setting up the antenna arrays of CFCJ and CFCN. They had instructions from their head office to properly align a piece of measurement equipment vital to accurate checking of operation of

the directional antenna array, said equipment not having been available until this January, months after our array has been installed. We had been operating on sufferance from the Department of Transport without this rather vital unit purely and simply because it could not be delivered any earlier. So it was imperative that the unit be put into accurate operating condition as soon as possible. This required another two full nights' work, the first of which unfortunately coincided with the night of our recent big blizzard. To say that working conditions in the field and in the tuning equipment houses at the antenna towers were a bit unfavorable would, we are afraid come under the heading of understatement. One more night was spent in co-operation with these same engineers in removing a few possible sources of further trouble which might be caused by a recurrence of the static electricity conditions we encountered through last summer and fall. Recently another night's work was required to replace a unit in the transmitter with one of improved design also sent in by the manufacturer of the equipment. If we told you it was a fine amplifier plate choke, you'd just laugh, so we didn't call it by name.

And so it goes. As mentioned earlier, these examples are typical but by no means representative of our continual battle to maintain our high degree of constancy of service to the listener. At the moment we can think of a dozen entries in our list of unfinished business, and as fast as we cut down this list more entries are added to it.

Well, that's it. This was intended as a story—nothing more, nothing less—the story of your Technical Department.

# ADMINISTRATION

In the past months we have done a pretty thorough survey of this station of ours, CPAC. Each of our department heads has taken you behind the scenes to show you what goes on, and more important, why it goes on. Someone suggested that we hadn't touched on the department covered by that circle in the centre, the administrative one of our business: so I thought I'd wind up our series by touching on some of the functions attached to the managing of this radio station, that happening to be my job at the moment.

One day not long ago, Marg Walsh brought me, from one of her sponsors, a little printed item called "Soliloquy on Being an Executive" I enjoyed it also, thinking you might get a kick out of it also, here it is:

"Being an executive is a cinch! Because, as everybody knows, an executive has nothing to do. That is except.

To decide what is to be done, to tell somebody to do it, to listen to reasons why it shoud not be done, why it should be done by somebody else, or why it should be done in a different way

To follow up and see if the thing has been done, to discover that it has not been done, to listen to excuses from the person who should have done it and not do it.

To follow up a second time to see if the thing has been done, to discover that it has been done, but done incorrectly, to point out how it should have been done, to conclude that as long as it has been done it may as well be left the way it is, to wonder if it is not time to get rid of a person who can't do a thing correctly, to reflect that the person so fault has a wife and seven children, and that certainly no other boss in the world would put up with him for a moment, but that in all probability any successor would be just as bad, or worse.

To consider how much simpler and better the thing would have been done had he done it himself in the first place, to reflect sadly that if he had done it himself he would have been able to do it right in 20 minutes, but that as things turn out he himself spent two days trying to find out why it had taken somebody else three weeks to do it wrong.

But to realize that such an idea would have had a highly demoralizing effect on the organization, because it would strike at the very foundation of the belief of all that an executive has nothing to do."

Well, of course, that's highly exaggerated and designed for a laugh, but to fall back on the old cliché, many a true word is spoken in jest. My job as manager—for that matter any manager's job—is to co-ordinate as best he can the functions and activities of various departments of the

business, to secure the best end result. The chief difference between Manager A and Manager B lies in the methods that each employs to achieve the desired result.

I'd be extremely shortsighted and very unfair if I didn't admit right from the outset that my job here is made a great deal easier because of all of you. Our department heads here at CFAC are, from my reasonably varied experience, second to none, and they have seen to it that the people in their departments come up to pretty high standards of performance. As a result, I have considerably less of a problem in over-all co-ordination of our operation. The fact that I have complete confidence in all of you as to your judgment and ability, and particularly in the case of your department heads, makes it easy for me to relax, secure in the knowledge that whatever is being done is done to the best of your far-from-limited ability.

Don't, however, get the mistaken impression that I'm smugly complacent, and for heaven's sake don't get the impression that any one of us can be. Sure we're good! But the only way you stay good is by trying to get better.

One of my principal jobs, as suggested in the soliloquy I read you a few minutes ago, is that of making decisions. Many and various problems arise in the course of each day's broadcasting. Most of these are resolved by the department head concerned, but in some cases the problems wind up in my lap and it's my job to give the answers. Obviously, I can't give the right answers all the time, and equally obviously I don't just reach into the air for answers. Generally I try to collect opinions from those of you whose particular experience has direct bearing on the problem at hand, and when the opinions are in, then I've got to make up my mind.

The manager of this or any other business also shoulders some heavy responsibilities. Mine are threefold. First of all, I am responsible to every one of you to provide you with the best working conditions possible; with the best tools and equipment that we can afford. I am responsible to you also to see that you are paid as good money as we can afford to, consistent with the nature of the job and your performance in it. My next responsibility lies to the owners of the broadcasting station, the directors of the Calgary Broadcasting Company. This responsibility chiefly is to see to it that CFAC is run in an efficient and businesslike manner, and at a profit. The jobs that you and I hold around here would not exist at all were it not for the capital that has been invested in putting up this broadcasting station, and no investor of capital will invest in a business proposition that does not give him an opportunity of receiving a fair return on his money. Thus far in our history of CFAC this responsibility of maintaining a profitable operation has been discharged with a reasonable degree of success by the various managers who have been here since 1984, in which year it was that our principals, Messrs. Taylor, Pearson and Carson, became interested in this station.

My third responsibility—and in my opinion the most important—is one that is partly shared by you, and by the directors of our company, but which is still basically mine. That responsibility is to our listeners. There is

probably no more abused phrase in the lexicon of broadcasters than "in the public interest". But it is definitely management's chief responsibility, in my opinion, to see that the broadcasting station does operate just that way—in the public interest. There is, of course, no hard and fast method of defining that phrase, and undoubtedly your definition of it will vary somewhat from mine, and mine from the next man's, and so on. It is no conception of mine that broadcasting in the public interest consists of giving the listener what he should hear, for I seriously question my judgment, or anyone else's, in determining what it is that the listener should hear. Rather I feel that radio renders its best service when it is trying to provide the listener with what he wants to hear, and I believe this to be a much more democratic conception. You may applaud or deplore the listener's taste, but I contend that that is strictly your own personal business and should not color your programming judgment in catering to that taste.

In this I may be right, and I may be wrong. But since it happens that I am the manager of this broadcasting station, we shall continue to attempt to give the listener what he wants to hear, until such time as some other manager succeeds me and varies this policy at his discretion. Our current policy, or if you want no part of it and prefer to call it my current policy, is working successfully. It is apparent from the overwhelming listener preference for CFAC, as evidenced month after month in the surveys, that we are managing to furnish most of the listeners with what they want most of the time.

It is also part of management's job to represent the station in the community and in the industry. It is not enough for me to be a more or less passive member of one of our service clubs. I must take an active part in as many community affairs as time will permit. To give you an illustration of my current commitments in such affairs, I am at the moment a rather lethargic member of the Kiwanis Club, president of the Ad and Sales Bureau, member of the council of the Board of Trade, chairman of publicity for the province of Alberta for the Red Cross Society, chairman of the Multiple Sclerosis Society's Calgary Chapter, automatic member of the publicity committee for the Community Chest, and chairman of publicity for the forthcoming Y.W.C.A. campaign. Representing this station in the broadcasting industry of Canada, I have just finished three terms on the board of directors of the Canadian Association of Broadcasters, and two terms as president of the Western Association. It sounds silly, doesn't it? And yet you'd be surprised how many other people in Calgary in relatively similar jobs take on as much and more. I simply regard it as good public relations for CFAC, and I've seen a good deal of evidence in the last seven years to demonstrate that it is.

Well, that's a rough outline of where your administration branch fits into the picture at CFAC. I've tried to be brief, and I'm sure I've done nothing to disabuse your belief that an executive really has nothing to do!



